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Dreyfus affair, he forgot to send any warning of what lie had done, the English version appeared with the names unaltered. It may be added that Zola always welcomed

suggestion and correction. The writer pointed out to him that two characters in "La D^bftcle" had the same Christian names, and that some confusion might arise respecting

them. Forthwith — in this case also at the last moment —

he altered one of the names, delaying the printing of the hook for some days in order that the correction might be made. Again, on reading the proofs of "Rome" the writer detected a few topographical errors and called attention to

them. Zola consulted his plans of the city and, finding he had erred, altered what he had written, at the same time requesting his translator to point out any further slips

he might notice. Those were trifling matters, and are only mentioned here as instances of Zola's desire to make his books as perfect as possible.

Naturally enough, they contain some blunders. For

instance, Zola was in error when, at the outset of "Son

Excellence Eug&ne Bougon," he pictured an official of the Corps L^gislatif reading the minutes of a previous sitting, whereas the minutes were always taken as read, for otherwise hours would have been consumed in their perusal.

He also erred with respect to the betting odds on a horse in "ITana," which was not surprising, the turf

being virtually *terra incognita* to him. Again, —and this was a bad blunder,—in "La Taute de PAbb6 Mouret,"¹ he spoke of lizards hatching their eggs on the rocks, instead of depositing them there and leaving them to be hatched by the warmth of the atmosphere. Critics made much of that unfortunate slip, which reminds one of a curious mistake

¹ P. 266.